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BOOK III. / / THIRD YEAR

TEXT·BOOKS ·OF·ART· EDUCATION

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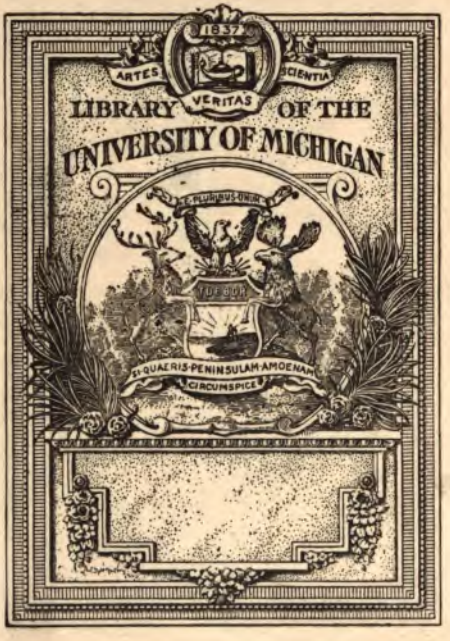
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Acknowledgment.

We are indebted to the publishers, Houghton, Mifflin and Company, for the use of verses from Whittier's "The Barefoot Boy" (page 1), from Whittier's "The Pumpkin" (page 6), from Longfellow's "Hiawatha" (page 54), and from M. H. Krout's "Little Brown Hands" (page 82); to the Macmillan Company for Christina Rossetti's poem, "The Wind" (page 13); and to Charles Scribner's Sons for permission to use two stanzas from "Autumn Fires" (page 7), and the poem, "The Land of Counterpane" (page 40) — both poems from "A Child's Garden of Verses," by Robert Louis Stevenson. The poem by Mr. John Vance Cheney, "The Open Heart" (page IV), first appeared in the *Century Magazine*, and is here used by the kind permission of the author.

For the Theory of Color Relations used in these books, special acknowledgment is due to Dr. Denman W. Ross, of Harvard University. The lessons in Design are preparatory to the fuller exposition in the upper books of Dr. Ross's principles of arrangement — Balance, Rhythm and Harmony.

193604

" Would you understand
The language with no word,
The speech of brook and bird,
Of waves along the sand?

Would you make your own
The meaning of the leaves,
The song the silence weaves,
Where little winds make moan?

Would you know how sweet
The falling of the rill,
The calling of the hill, —
All tunes the days repeat?

Neither alms nor art,
Nor toil, can help you hear;
The secret of the ear
Is in the open heart."

"IT WAS RICH IN FLOWERS
AND TREES,
HUMMING-BIRDS AND
HONEY-BEES;
LAUGHED THE BROOK
FOR MY DELIGHT,
THROUGH THE DAY AND
THROUGH THE NIGHT."

Let us imagine what this boy is doing; where he is going; what he is thinking about.

Would you like to tramp along this road that winds through the green field to the woods?

Paint a picture to be named, "Through the Fields to the Woods."

On a sunny day of summer who would not like to lie under the leafy shade of this green tree?

What colors in the picture tell us that it is summer? that the sun is shining?

Show your favorite tree in summer.

Paint your tree with the blue sky above, and distant trees beyond. Show the green grass yellowed by the sunlight, and the cool shade under the green tree.

Do you know these trees? Can you name them?

We know our tree friends by their leaves, their blossoms, and their fruits. How do we know them in winter?

Paint the shape of the bare tree you can best remember. Show how it grows.

Come, dear old Winter, with ice and snow! You bring coasting, skating, snow-balling, and sleigh-riding.

Draw a picture to show winter fun.
First, study the picture on this page.
Look for the darkest and the lightest grays.

Sometimes the setting sun floods the whole world with color.

See how the trees and even the dark earth glow in its warm light. See in the water another sunset sky below.

Watch for the signs of the end of day. Watch the colors as they change, grow brighter, and then slowly fade in the grays of night.

Paint a sunset you have seen.

Peach, apple, apricot, and crab-apple trees are masses of pink color when they bloom in the spring. Paint a tree of this kind in a spring landscape.

Show with brush or crayon:

What the Wind Does in the Spring.—Summer Winds.—The Wind at Work.—The Wind Grinding Grain.—The Wind Drawing Water.—The Wind at Play.—The Wind in Mischief.—How the Wind Once Treated Me.—The Wind in Winter.—What the Wind Does in Autumn.

Who has seen the wind?
Neither I nor you;
But when the leaves hang trembling
The wind is passing through.
Who has seen the wind?
Neither you nor I;
But when the trees bow down their heads
The wind is passing by.

Christina Rossetti.

SO THE WIND ASKED THE POPPIES TO LEAD IN THE DANCE.

If you would know how beautiful a room may be made with great bunches of thistles in bloom, take out other plants and arrange a thistle room.

Paint the thistle in bloom.

Show the beautiful red-violets of the blossom and the soft greens of the big scaly cup.

Make the long, narrow leaves look sharp and prickly.

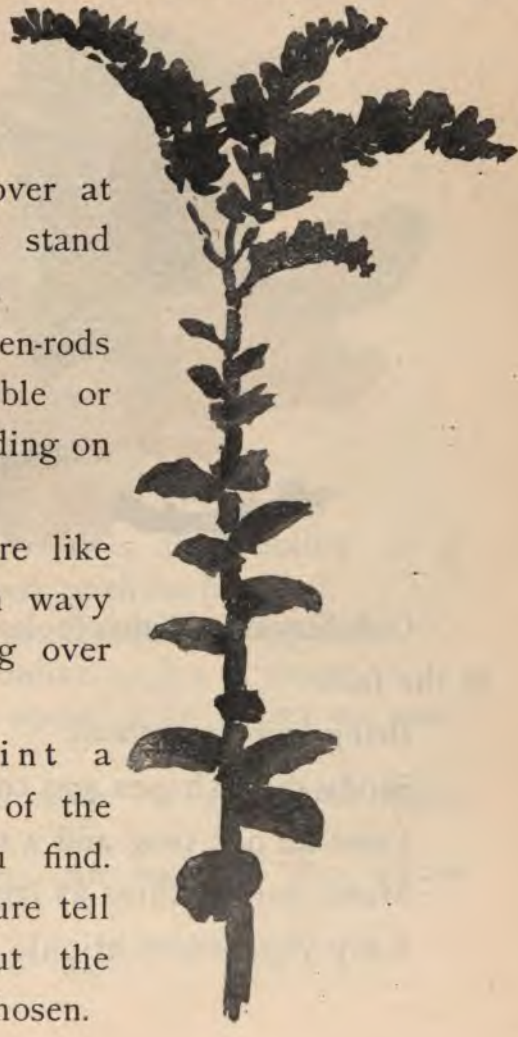
Show that the stem is stiff and strong. This is a stout, sturdy plant.

Do you know the names of any of the weeds that grow along the wayside, or in fields and fence corners?

Some of us know very little about things we pass every day. Our eyes have not been trained to see and know the common things about us.

Gather a bunch of weeds. Paint some of them with ink. Show the shapes of the stems, the branches, and the leaves. Show the blossoms or the fruits, and how they grow.

Weeds and grasses are fine brush studies.



Some golden-rods grow in one single, tall plume bending over at the top. Some stand stiff and straight.

Other golden-rods grow in a double or triple plume bending on each side.

The largest are like great elms with wavy branches curving over on every side.

Draw or paint a shadow picture of the golden-rod you find. Make your picture tell the truth about the plant you have chosen.

Oak leaves and maple leaves are beautiful in the fall.

Bring some to school.

Study their shapes and colors.

Paint an oak twig and a maple twig.

Make your pictures as large as the twigs.

Keep your colors bright.

Our basket of fruit is as beautiful as a vase of flowers. Look at these pears.

Have they the same colors as apples?

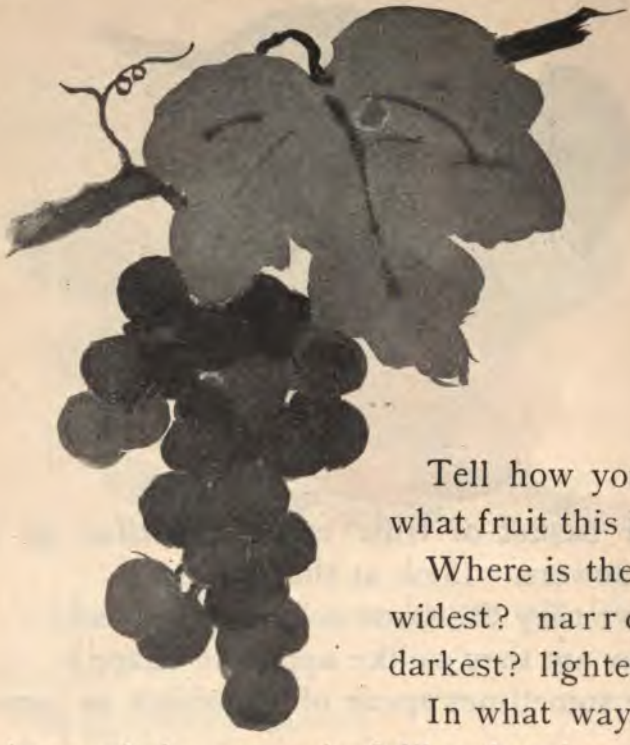
How are they unlike apples in shape?

We sometimes speak of an object as pear-shaped.

Are the leaves alike on pear and apple trees?

In this picture, can you see the whole pear?

Paint fruit hanging from a bough.



Tell how you know what fruit this is.

Where is the cluster widest? narrowest? darkest? lightest?

In what ways is the shape of the grape leaf like the shape of the maple leaf?

How are they unlike?

Paint in grays a cluster of grapes, currants, or other fruit, as it grows on the branch.

FRUIT

Bring to school the wonderful blossom of the horse-chestnut.

See the tender yellows and greens, and the beautiful shape of the great end bud.

See each smaller bud of downy golden-green just bursting out from its sticky, shiny coat of dark, dark red.

See the colors of the branch. See how the reds and greens have come to show that new life is stirring.

Paint a twig with bursting flower buds.

A handful of fragrant red clover blossoms! How they brighten roadside, meadow, and our rooms in-doors!

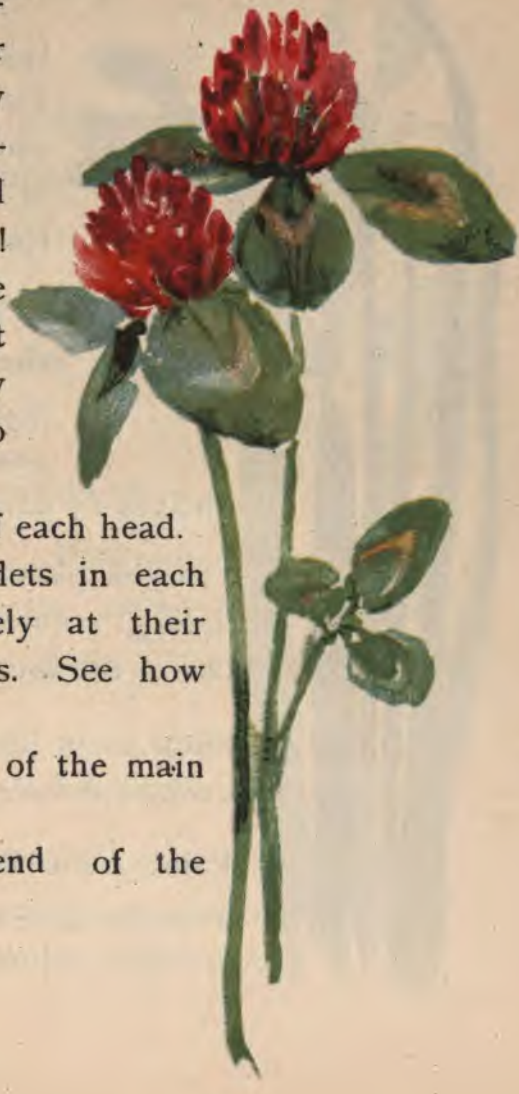
You can make the warm red-violet of the clover by dropping blue into red.

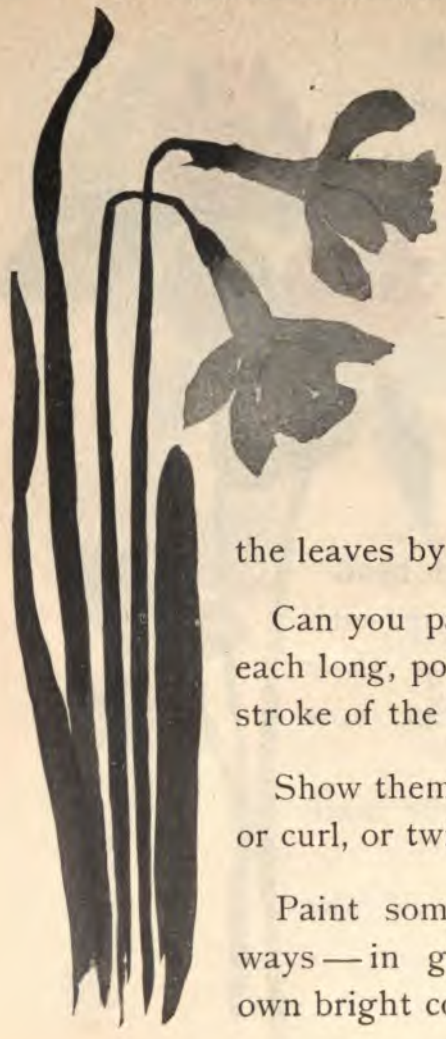
See the shape of each head.

How many leaflets in each leaf? Look closely at their shapes and colors. See how they grow.

See the colors of the main stem.

Paint this friend of the bumble-bee.





Is it not wonderful that with light and dark gray we can paint pictures of the sunny daffodil?

The yellow of these flowers is shown by light gray; the green of the leaves by darker gray.

Can you paint each stem, and each long, pointed leaf, with one stroke of the brush?

Show them just as they curve, or curl, or twist.

Paint some daffodils in two ways — in grays, and in their own bright colors.

We do not need to see the colors of her rainbow dress to know that this is Iris, "the rainbow messenger."

Paint a shadow picture of the iris, the blue flag, or any lily with its leaves.

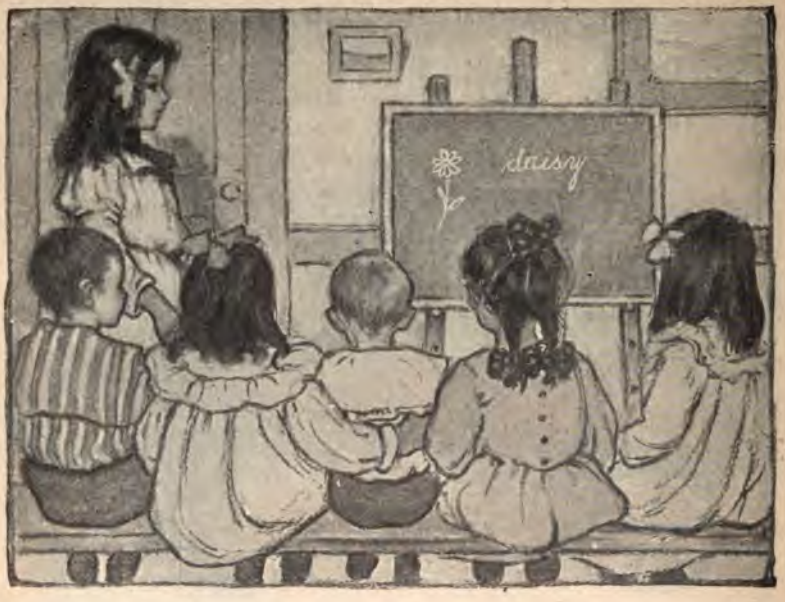
Will all its petals show in the picture? How do the leaves and the stems differ from those of the daffodil?

Which has leaves on the flower-stem?

Show that Iris stands erect.

London bridge is falling down,
Falling down, falling down;
London bridge is falling down,
My fair lady!

Let us paint a picture about making garden in the spring. Bring a red wheelbarrow, a big yellow straw hat, and a pair of blue overalls. John may be the gardener. We will paint his picture.



Mary may choose five children to be her pupils. Shall her class sit or stand? Shall they have books in their hands? Mary may hear her class read, and spell, and sing.

Draw a picture called, "Playing School."

Draw pictures to show games you play at recess. Use crayon or charcoal.

Paint again your picture of John, but this time show him at work out of doors.

Show blue sky above; a road; green grass growing by the roadside; and distant trees.

Show John wheeling his load along the road.

See the family in the picture. What is the mother doing? See the soft reddish browns of her feathers. Look at the shapes of the yellow chicks.

Paint a picture of a hen with her chickens.

"And timid, funny, pert little bunny
Winks his nose, and sits all sunny."

Watch his ears! He almost talks with them. See him sit up; lie down; hop about; and stand on his hind legs.

We love our pet rabbit and will make pictures of him in all sorts of positions.

From the pictures of the rabbit you have already drawn, choose two rabbits in different positions. Imagine that they show two different rabbits.

Paint a winter landscape in grays. Show that it is night. Place these two rabbits in the snow. Put anything else in the picture that you wish.

Your teacher will show all the pictures.

Draw pictures or cut paper to show:

1. What you did on Thanksgiving Day.
2. The Mayflower at sea.
3. The Pilgrims going to church in winter.
4. Some rabbits in the snow.
5. The game you like best.
6. Some kind of work you do.
7. A bonfire you made this year.
8. A snow man, in the moonlight.
9. The postman on Valentine's Day.
10. A game of marbles.
11. Two boys going fishing.
12. Some children helping to plant a tree.

Fred has made many useful things for the house.

Just now, he is making a doll's bureau for his little sister. She likes to watch him.

The Land of Counterpane

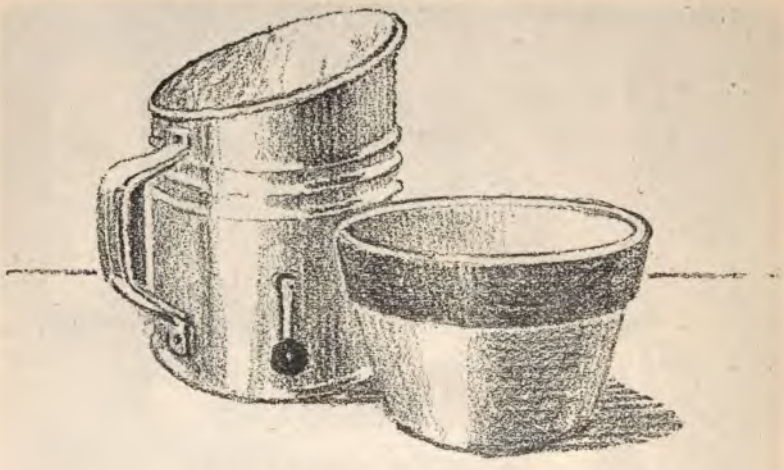
When I was sick and lay a-bed,
I had two pillows at my head,
And all my toys beside me lay
To keep me happy all the day.

And sometimes for an hour or so
I watched my leaden soldiers go,
With different uniforms and drills,
Among the bed-clothes, through the hills;

And sometimes sent my ships in fleets
All up and down among the sheets;
Or brought my trees and houses out,
And planted cities all about.

I was the giant great and still
That sits upon the pillow-hill,
And sees before him, dale and plain,
The pleasant land of counterpane.

ROBERT LOUIS STEVENSON.

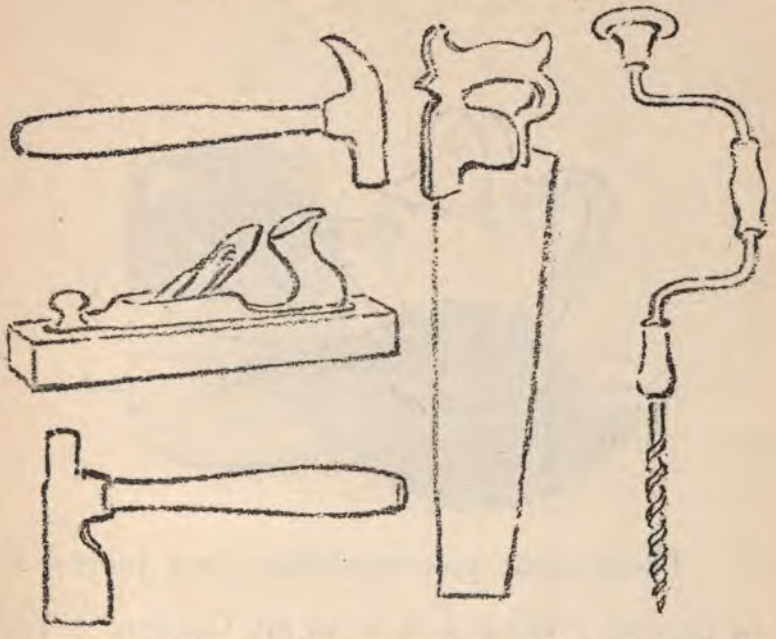


Look at the picture of the little cook.

Imagine yourself in her place. What dishes would you use?

Choose two to draw. Place them to make a good picture. They should not be of the same shape or height. How will you show which is nearer the front edge of the table? Show the back edge of the table.

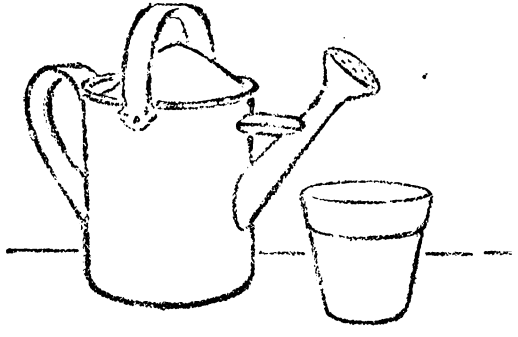
Draw with crayon or charcoal.



Fred Brown drew pictures of the tools he wished for a Christmas present. You see them on this page. Can you name them?

Bring your tools to school and draw pictures of them in different positions. Use crayons or charcoal.

Make your pictures tell the truth.



Think what you will draw in a picture to be named, "What I Use in my Garden." Tell of different things you might place together. Think of what will look well in a picture. Place them in different positions. Draw only what you see, not what is hidden. Before you draw, look closely at the picture on this page.

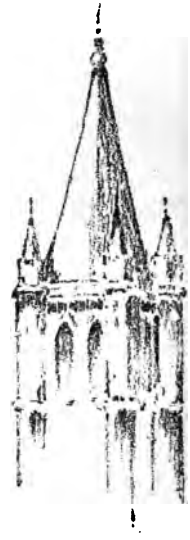
Arrange a Hubbard squash or a pumpkin with an earthen jug or pitcher to make a picture. Do not place them in a row. Put one a little behind the other. Which will be darker gray, your fruit or your jug? Draw true shapes.

Look closely at the two bright lanterns hanging in your room. Which hangs lower, the round or the long lantern? Which one hides part of the other?

Paint their shapes and colors as you see them.

Chinese and Japanese children do not have playthings like ours. They do not dress as we do. What have you seen that they play with or use? Let us see how many of these things we can bring together. We shall find that they are beautiful in shape and color.

We can paint a set of pictures for a book named, "China and Japan."



Mould a clay cone like the wooden model.

Bring the apex to a sharp point.

What is the shape of the base?

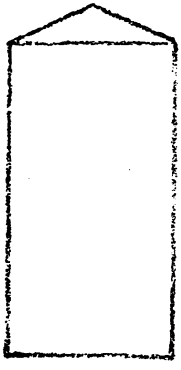
Hold the wooden model with the base on the level of the eye; above the eye; below the eye. Tell what you see each time. Tell with crayon or charcoal.

Draw things that are shaped like a cone, or like a cone with the top cut off.

Draw them in different positions.

Mould a cone and a square pyramid of clay. Tell in what ways they are alike; unlike. Have you seen church spires of both shapes?

Cut off the tops of several cones and pyramids, so that the new forms are of different heights. Look at them standing upright and inverted. Think of things shaped like all these forms. Show in a drawing some of the things you have thought about.



Find a model of a right tri-prism. Look at the ends.

The right triangle has how many equal sides? Is its third side longer or shorter?

Now find a tri-prism the ends of which are triangles of three equal sides. Its oblong faces are of equal size.

Mould this equi-tri-prism.

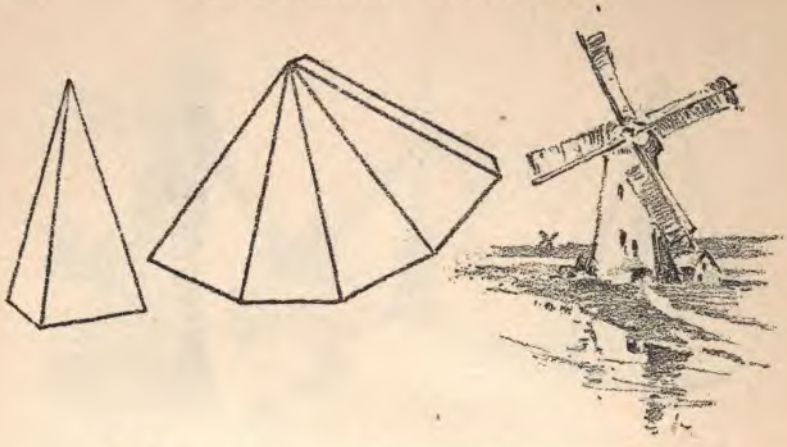
Let us make Indian wigwams.

Wrap a piece of gray or brown paper around a wooden model of a cone.

Cut it to fit the cone. Paint on it some Indian designs in bright colors.

Paste the sides together, leaving an opening for the door. For this, the sides may be folded back.

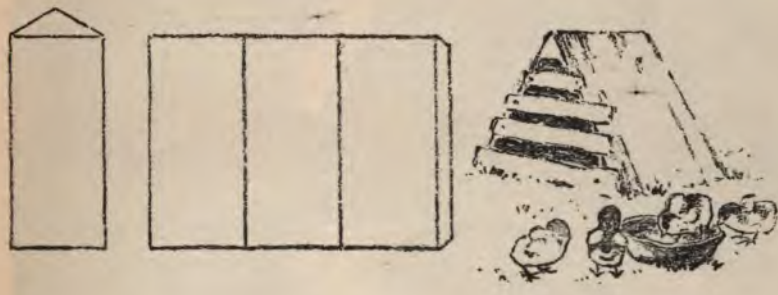
We will place the wigwams to form a village.



Make a pattern of a square pyramid for a paper windmill tower, in the same way that you made a cone pattern for a wigwam.

Wrap the paper around the model. Crease on all the edges. Cut on the creases made by the edges of the base, and also on the creases made along the edge where the two sides of the paper come together.

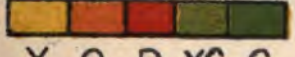
Make a windmill tower with this pattern. Can you fold a windmill fan for your tower?



Make a hollow model of a tri-prism with equal ends and equal oblong faces.

Draw two pictures of it lying on one of its oblong faces: one picture showing an end and one oblong face; the other showing the same end and another oblong face. In both positions, you see inside the hollow model. Do the three sides of the triangles look the same length? Draw all parts just as you see them.

"Saw the rainbow in the heaven,
In the eastern sky, the rainbow;
Whispered, 'What is that, Nokomis?'
And the good Nokomis answered:
''Tis the heaven of flowers you see there;
All the wild flowers of the forest,
All the lilies of the prairie,
When on earth they fade and perish,
Blossom in the heaven above us.'"


Y O R YG G

Beautiful colors are found in flowers. Some are bright and glowing like those in the geranium. Others are soft and cool like those in the violet with its leaves.

The gay nasturtium always seems to say to us, "Be cheery! Be happy!"

The one in the picture said, "See my yellow, orange, red, green, and yellow-green! Catch them and paint them if you can!"

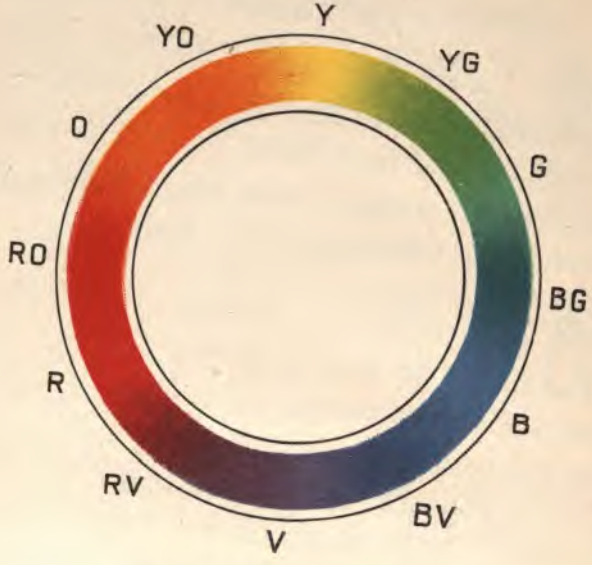
An artist heard. He caught the colors in the little color scale below. Then he blended the same beautiful colors in the bright stained glass window. Now they are where every day the sun's rays makes them glow again as they did in the flower.

You can do this. Look at a bright flower with stem and leaves. Paint a color scale to match the colors you see, and blend the same colors in a flower window.

The Rainbow

Whenever I a rainbow see,
Each precious tint is dear to me;
For every color I find there,
Which flowers, which fields, which ladies wear:
My favorite green, the grass's hue,
And the fine deep violet-blue,
And the pretty pale blue-bell,
And the rose I love so well,
All the wondrous variations
Of the tulips, pinks, carnations,
And the woodbine, flower and leaf.
'Tis a truth that's past belief
That every flower and every tree,
And every living thing we see,
Every face which we espy,
Every cheek and every eye,
In all their tints, in every shade,
Are from the rainbow's colors made.

MARY LAMB.



COLOR CHART

The color circle shows us the colors into which a water drop or a glass prism breaks a ray of sunlight. The colors are always seen in the same order.

There are three colors from which all the other colors are made. These three colors are red, yellow, and blue.

You have learned how to make orange, green, and violet, by blending yellow with red, yellow with blue, and blue with red. There are six other colors to be found in the color circle. They are yellow-orange, red-orange, red-violet, blue-violet, blue-green, and yellow-green.

Orange with yellow added makes yellow-orange. Orange with red added makes red-orange.

Violet with red added makes red-violet. Violet with blue added makes blue-violet.

Green with blue added makes blue-green. Green with yellow added makes yellow-green.

Point out all these colors in the color circle and learn to name them in their order.

On page 61, are designs for borders and covers made by repeating simple brush strokes and straight lines.

To make a brush stroke, press the brush down firmly on the paper, and lift it with a quick movement that makes the point of the brush leave the paper last. This makes the wide end and the pointed end of the brush stroke.

The designs on the right are made with brush strokes and straight lines.

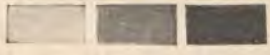
You can draw a flower petal and a bit of the stem with brush strokes.

If you repeat these shapes many times in a row you will have a border. If you repeat rows of shapes you will have a surface covering.

Practice designs of brush strokes for borders and surface coverings.

Choose cartridge paper of a good color for this book cover. Select, from among the designs you made with brush strokes and with straight lines, the design you like best for the lining of your book cover.

Cut two pieces, 8 inches by 5 inches, of paper like that used for the outside. Cover these two pieces of paper with the design, painted in a darker value of the same color. Finish the cover, by pasting in your decorated lining.

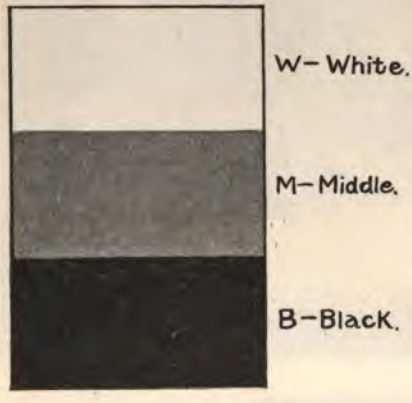


You have painted bright color scales to match the colors of different flowers. Find in this picture the white, middle gray, and very dark gray of the scale below.

Paint such a scale for the black and gray in the picture of the daffodil.

Paint scales to match the white and grays in the winter picture of the rabbit (page 35), and of the children skating (page 9).

VALUE CHART



How many grays there are from dark to light between black and white!

The steps, or degrees, of light and dark from very dark to very light are called the values of light and dark. We can show these values in a ladder, or scale, from black to white.

In the scales on this page and the page before this, there are only three steps or values: black, middle gray, and white. There are many other grays between black and middle gray, and between middle gray and white. But you have found in your book, pictures painted with only the three values shown in this scale.

The next page shows another picture in three values of gray, mounted on gray paper to make a calendar in grays.

Decide upon the size you would like.

Cut it out of paper of soft gray tint.

Mount this gray sheet on black, to leave narrow black margins.

Plan the size and the place for the picture, for the figures to show the year, and for the printed calendar.

Paint the picture in three values of gray.

Mount it on black, to leave a dark margin.

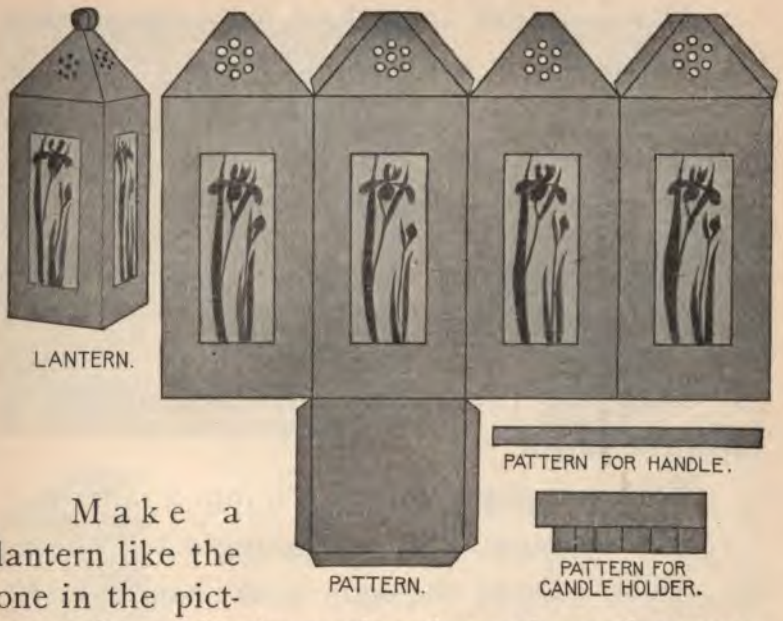
Paste this mount on the space planned for the picture.

Paint with ink the figures for the year.

Mount the printed calendar in its proper place.

1915

JANUARY						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						



Make a lantern like the one in the picture. On a nine by twelve sheet of manila paper, draw an oblong four inches by eight inches. Draw the long edge three inches from the bottom edge of the paper. Divide this oblong into four oblong panels, each two inches wide by four inches long. Draw a two-inch square at the bottom of the second oblong from the left. Draw paste flaps.

Draw around an end of an equi-tri-prism for the triangle at the top. Cut off each apex.

Draw paste flaps on the second and the fourth triangles from the left. Perforate holes for the draft. Cut out the pattern you have outlined.

In each panel, draw an oblong one inch by three inches. Cut to remove the inner oblongs.

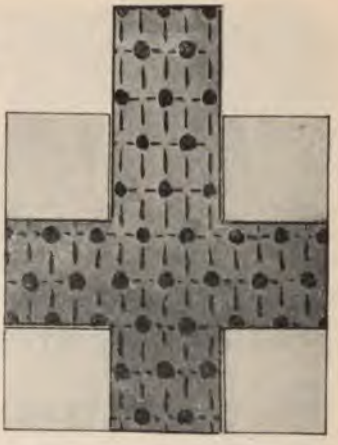
Line the panels with red tissue-paper or Japanese paper.

Fold and paste the pattern into a lantern.

Cut between the fourth triangle and oblong for a door. Paste the ends of the handle inside opposite triangles.

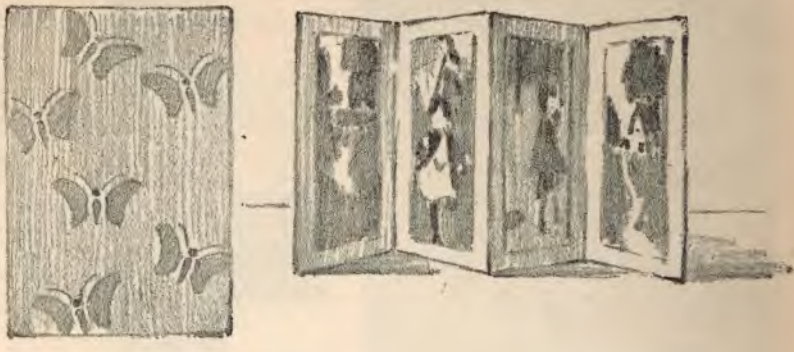
From the pattern in the picture, make the cylinder for the candle-holder. Paste it on the bottom square. Put in a wax taper. Fasten the door with raffia.

Let us darken the room and light the tapers.

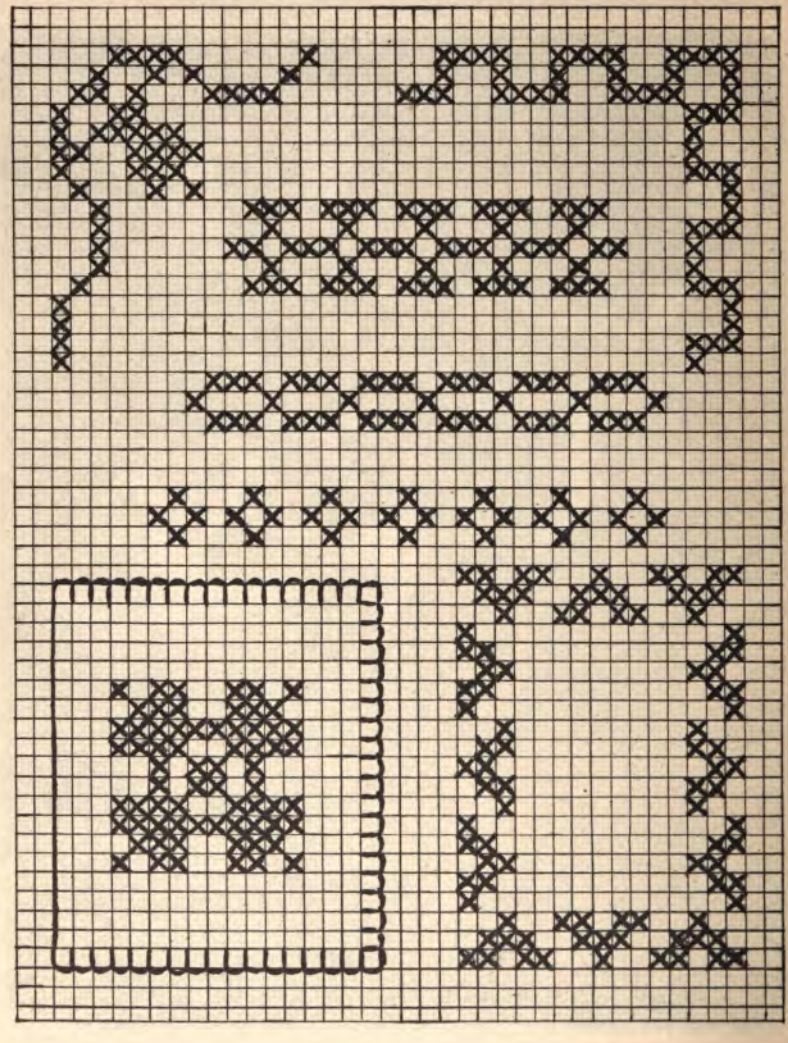


Choose folding paper of a good color for the box. Fold it into twelve squares; remove two; cut and crease to leave ten squares. (See the picture.) Paint a simple design in a darker value of the same color.

Some designs may be painted before the paper is folded into a box; others must be painted on the box. How can you tell which to do?



To make this folding picture-mount, fold cartridge paper of a good color over two pieces of cardboard for the outside covers. Leave inch margins on the inside. Paste neatly. Decorate the covers with a simple design in a darker value of the same color. Fold gray paper into four pages for the mounts, and paste the first and fourth inside the covers. Mount your pictures.



On the page before this, are good patterns, or designs, that you can work in cross-stitch on canvas.

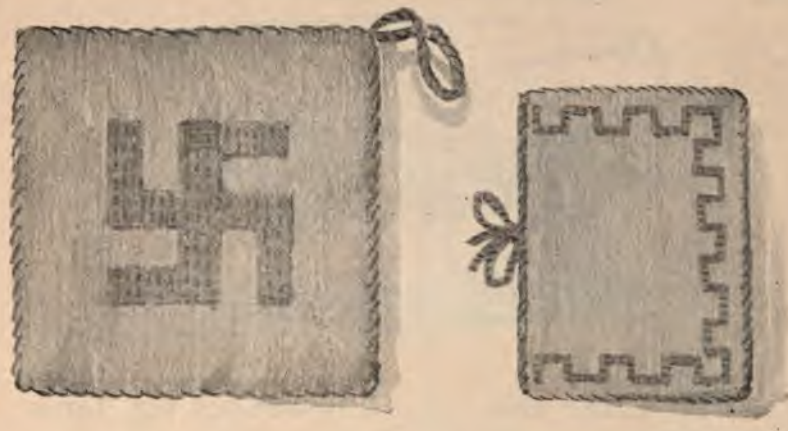
These are designs for stripes, borders, corners, and covers for pin-cushions, needle-books, and many other useful articles.

They will help you to make other simple designs for yourselves, when you are used to working on canvas.

The needle-book in the lower left corner is button-holed around the edge with the wool used to work the pattern.

For all such articles, use the coarsest canvas you can get, of a color that looks well with bright colors; and use coarse wool of a pleasing color.

The next page shows a button bag. The edges are finished with the wool used to work the design across the bottom. Indian beads are used at the ends of the draw-string. All the colors are in harmony.

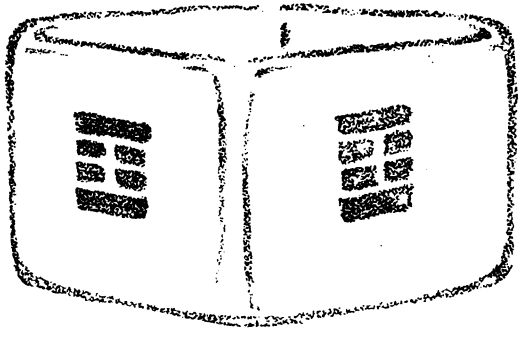


This holder and needle-book are made of coarse canvas. The holder should be at least eight inches square when finished.

Cut two pieces of canvas, the same size.

Work the design in coarse wool. Turn in the edges of both pieces of canvas and sew them together.

Twist strands of the wool into a cord for the loops. Sew it on to complete the holder.



To make this square flower-pot for ferns, mould a lump of clay just as you moulded the match-safe, only make the bottom a square instead of an oblong shape. Make sharp, square corners. After drying for one day, paint the outside a gray red, or a gray green. When this is dry, draw your design with a pencil, and scrape it out of the color.

The flower-pot is now ready for the kiln. After it has been fired, fill it with moist earth and a growing fern.

This baking dish, called a casserole, we shall mould as we did the bowls.

When it is shaped, roll a lump of clay for the handle. Wet the places for it on the dish; wet the ends of the handle; press and mould and work these two until they are one mass, not two pieces pressed together. Then shape the handle. After drying one day, paint the design around the outside. The casserole is ready for firing.

Let us make the pen-wiper shown on page 79.

On cardboard, draw two circles, each three inches in diameter. Cut them out. In the center of each, draw a circle one inch in diameter. Cut it out.

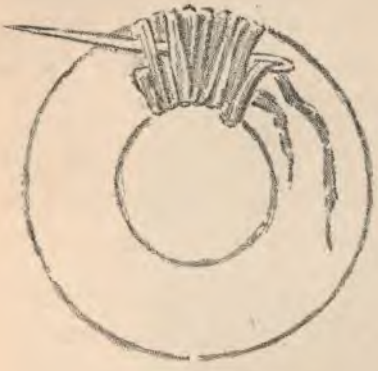
Thread a large needle with raffia, and wind the ring as in the picture. Leave all ends drawn back and held firmly under the raffia covering.

The center is woven with one needleful of raffia. Knot the end. Cross the center twice, making four spokes in the wheel. Come back to the center with the last strand, and bind the strands together.

Your center has now five spokes in it.

Weave around this center, over and under the strands, until you have something like a little spider-web.

Fasten in the two pieces of chamois skin with the cord of raffia that ties the two parts of the pen-wiper together.



The loom for a doll's hammock may be made of wood or of pasteboard, shaped like the loom in the picture. That one was ten and a quarter inches long and seven inches wide. The brass curtain rings for holding the warp and hanging the hammock are tied in place through holes in the loom. Look at the picture to see how this is done.

Choose stout, coarse cotton cord in two colors that look well together. String the loom with one long piece of warp, tying one end to one of the rings. The pictures show you how this is done. Cut each woof string long enough to leave a fringe on each side of the hammock.

When the hammock is woven, button-hole the sides at the head of the fringe. Trim the fringe to make it even. Close to the rings, weave a few times back and forth, to strengthen the warp and hold it in place.

Your hammock will be quite like one that comes from a store.